



## COMPETITION REGULATIONS FOR 2023

The 'Basel Composition Competition' (BCC) is an international event held biennially in collaboration with the Paul Sacher Foundation in Basel to give recognition to works for chamber and symphony orchestra. Following the success of the three events in February 2017 and 2019 and March 2021, a fourth Competition is to be held from **8 to 12 February 2023** under the directorship of Jury President Michael Jarrell.

### 1 TIMELINE AND DEADLINES

15 February 2022	Registration opens
10 October 2022, 23.59 (CET)	Registration and payment deadline as well as receipt of the score in both electronic form and hard copy (one copy) by the Competition Office (the date of the postmark is irrelevant!)
31 October 2022	Announcement of nominated works
27 November 2022, 23.59 (CET)	Receipt of the computer-written solo parts and adapted score by email
5/6 February 2023	Nominated composers travel to Basel, Switzerland (obligatory!)
6 February 2023	Orchestras begin rehearsals and composers visit schools
8 February 2023, 7.30 pm	1st Competition concert (Basel Chamber Orchestra)
9 February 2023, 7.30 pm	2nd Competition concert (Basel Sinfonietta)
10 February 2023, 7.30 pm	3rd Competition concert (Basel Symphony Orchestra)
11 February 2023, 7.30 pm	4th Competition concert (Basel Chamber Orchestra)
12 February 2023, 11.00 am	Final and BCC award ceremony

### 2 REGISTRATION

#### 2.1. ELIGIBILITY

The Competition is open to all living composers, with no limitation as to age or nationality, with the exception of previous BCC award-winners.

#### HEAD JUROR MICHAEL JARRELL



## 2.2. SUBMISSION OF WORKS

The BCC will consider new orchestral works with the following instrumentation which have never previously been performed (in whole or in part) and have never won an award:

### Chamber orchestra:

**Woodwind: 2-2-2-2; Brass: 2-2-0-0; a maximum of two musicians for Timpani and Percussion; Strings: 6-6-4-4-2**

The following woodwind instruments may be included (also as a secondary instrument):

Flute, Piccolo, Alto Flute

Oboe, Cor Anglais

Clarinet, E Flat Clarinet, Bass Clarinet

Bassoon, Contrabassoon

**A work composed solely for strings is also acceptable** but the string section must be at least 4-3-2-2-1.

A list of **prohibited percussion instruments** can be downloaded from the website [www.baselcompetition.com](http://www.baselcompetition.com). The person playing the timpani is also allowed to play percussion instruments.

### Symphony orchestra:

**Woodwind: 3-3-3-3; Brass: 4-3-3-1; a maximum of three musicians for Timpani and Percussion; Harp (1), one musician for Celesta and Piano, Strings: 8-8-6-5-4**

The following woodwind instruments may be included (also as a secondary instrument for the 2<sup>nd</sup> + 3<sup>rd</sup> player):

Flute, Piccolo (also possible as a secondary instrument for the 1<sup>st</sup> player), Alto Flute

Oboe, Cor Anglais

Clarinet, E-flat Clarinet, Alto Clarinet, Bass Clarinet

Bassoon, Contrabassoon

A work composed solely for strings isn't acceptable for the symphony orchestra.

A list of **permitted percussion instruments** can be downloaded from the website [www.baselcompetition.com](http://www.baselcompetition.com). The person who is playing the timpani is not allowed to play additional percussion instruments. Should the timpani be omitted, three people can play percussion instruments.

Chamber and symphony orchestras may **not consist of more instruments** than the number indicated above. **Individual instruments or groups of instruments may be omitted**, but **additional instruments or electronics may not be included**. Any works which do not comply with these rules shall be excluded from the Competition. **Works for solo instruments and orchestra shall not be considered either**. You should ensure that your use of percussion instruments and special orchestral formations does not pose practical problems. Should you win an award, there will then be a greater likelihood of the composition finding its way into the regular concert repertoire, which is an explicit objective of the BCC. Works should be between **10 and 20 minutes in duration**. **Only one work** may be submitted per composer.



## 2.3. REGISTRATION PROCESS

Registration shall not be finalised until all of the following steps have been completed in full and as specified.

### 2.3.1 STEP ONE

- Complete the online application form at [www.baselcompetition.com](http://www.baselcompetition.com).
- Submit the registration fee of CHF 55. This fee is non-refundable. The payment process is handled by the provider Stripe (<https://stripe.com/ch>) and takes place via a secure connection.

### 2.3.2 STEP TWO

- Upload the anonymous score as a **PDF** document to the registration platform [442hz.com](http://442hz.com) **AND** as a **hard copy (one copy)**, ideally on A3 paper (but otherwise in A4 format) by post to Stiftung Basel Composition Competition, c/o Artistic Management GmbH, Eptingerstrasse 27, CH-4052 Basel.
  - The score may not contain any indications as to the identity of the composer. Only the title of the work may be written on the title page. Upon receipt by the Competition Office, the score will be registered and allocated an identification code.
  - The score may be submitted as either a hand-written or a computer-written document, but must be easily legible. In the event of nomination, the **score and individual orchestral parts** (which must be **computer-written**) are to be sent by email to Helene Seider [Helene@artisticmanagement.eu](mailto:Helene@artisticmanagement.eu) by the given deadline. The solo parts must be submitted in B4 format and set up in such a way that the musicians can easily play them, as well as turn pages.
  - Scores submitted by post should be accompanied by a sealed envelope containing an A4 sheet on which is written the name of the entrant and the title of the work.
  - Both the **digital and the printed score** must physically reach the Competition Office by the deadline specified in Section 1; the **date of the postmark is irrelevant!**
  - Scores which have been submitted shall not be returned.

## 3 COMPETITION PROCEDURE

### 3.1. THE JURY

The jury shall comprise the composers Michael Jarrell (Jury President), Toshio Hosokawa, Rebecca Saunders, Isabel Mundry, Andrea Scartazzini and Felix Meyer, the Director of the Paul Sacher Foundation. One representative from each orchestra will also join the jury to help select which entries are to go through to the next round of the Competition.

The Jury is expected to shortlist six works for chamber orchestra and six for symphony orchestra, all of which will be premiered at the BCC. Four of these twelve works will then be selected and performed for a second time in the final round; prizes will be awarded to three of these in turn at the end of the concert. The Jury's



decision shall be final. No reasons shall be given for its adjudication, and no feedback shall be provided on the compositions. The Jury is at liberty to alter the proportion and number of works during the shortlisting process as well as during the Competition.

### **3.2. ARRIVAL AND ACCOMMODATION**

The nominated composers must attend the rehearsals and concerts; this is a precondition for participation in the Competition, unless this is not possible for reasons of force majeure (e.g. pandemic). They should also be prepared to take part in fringe activities. The BCC shall provide hotel accommodation for the duration of the Competition, as well as one return-trip flight in economy class or second-class return rail ticket to Basel. The composers shortlisted by the Jury will receive an award of CHF 1,000 in cash in recognition of their attendance in Basel. If the entrant withdraws from the Competition, the Competition Office must be provided with a satisfactory explanation. Otherwise, the composer shall be invoiced for his or her travel and hotel expenses.

### **3.3. PERFORMANCE OF THE WORKS**

The compositions will be performed during the Competition concerts by Kammerorchester Basel, Sinfonieorchester Basel or the Basel Sinfonietta. The composer agrees that the payment referred to in Section 3.2 legally entitles the organisers of the BCC to have the work premiered at the Competition concert. Provided the composer has registered the work with SUISA (Swiss Cooperative Society for Music Authors and Publishers) or another national copyright organization, the latter shall be responsible for collecting performance rights in relation to any additional performances of the work in Switzerland (including, potentially, at the final concert on 12 February 2023). Nominees are asked to supply a description of the work for the evening programme, which should also be recited live by the composers as an introduction to their works.

### **3.4. PRIZE FUND**

The laureate composers shall receive the following awards:

First Prize:	CHF 60,000
Second Prize:	CHF 25,000
Third Prize:	CHF 10,000

The Jury is entitled to withhold any or all the prizes.

Planned Special prize:

Audience prize: CHF 5,000 (awarded by the audience at the Final)  
(If there is no audience prize, the prize money will be added to the third-placed work)

The awards are inclusive of the recognition payment specified in 3.2. and shall be paid by bank transfer without the deduction of tax.



#### **4 FURTHER REMARKS**

- The winners are kindly requested to make reference to the award in their biographies and in the winning score.
- Participants agree to an audio-visual recording being made for radio, TV and the internet, as well as to the unrestricted use of photo and video material relating to the entire period of the Competition, including rehearsals, school visits, etc.
- The BCC reserves the right to provide its own resolution to all issues not covered by the regulations and to make exceptions in specific and well-justified cases. The Jury's decision is final.